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BY  
Mr. LOUIS CALVERT.

# “AMĀSIS”

AN EGYPTIAN PRINCESS

A COMIC OPERA IN 2 ACTS

WRITTEN BY

FREDERICK FENN

COMPOSED BY

PHILIP MICHAEL FARADAY.

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# "AMĀSIS"

An Egyptian Princess.

A COMIC OPERA IN TWO ACTS.

Written by FREDERICK FENN.

Composed by PHILIP MICHAEL FARADAY.

Amāsis IX	...	...	(Pharaoh of Egypt)	...	Mr. RUTLAND BARRINGTON
Prince Anhotep	...	...	...	...	Mr. ROLAND CUNNINGHAM
Cheiro	...	...	(a Scribe)	..	Mr. WHITWORTH MITTON
Nebenchari	...	...	(a High Priest)	...	Mr. NORMAN SALMOND
Ptolemy Thcopompus Allakama	...	...	(Court Embalmer)	...	Mr. HERBERT ROSS
Sebak	...	...	(Keeper of the Crocodiles)	...	Mr. LAURI DE FRECE
Psamtik	...	...	(Captain of the Guard)	...	Mr. FRANK PERFITT
Zopyrus	...	...	(A Wine Merchant)	...	Mr. G. MACKARNES
Town Crier	...	...	...	...	Mr. LEONARD CALVERT
Second High Priest	...	...	...	...	Mr. F. AUBREY MILLWARD
First Expert Witness	...	...	...	...	Mr. B. FRASER
Second "	"	...	...	...	Mr. J. CLULOW
Third "	"	...	...	...	Mr. C. GREGORY
Fourth "	"	...	...	...	Mr. W. DERWENT
Natis	...	...	(A Maid)	...	Miss MADGE VINCENT
Anna	...	...	(in attendance on the Princess)	...	Miss EMMIE SANTER
Qeresa	...	...	(Fanbearer to Pharaoh)	...	Miss M. STATHER
Atossa	...	...	<div style="display: flex; align-items: center; justify-content: center;"> <div style="font-size: 4em; margin-right: 10px;">{</div> <div style="text-align: center;"> Wives of Merchants of Memphis </div> </div>	...	Miss MARION MARLER
Ladice	...	...		...	Miss EVELYN BERESFORD
Kleis	...	...		...	Miss ETHEL GRAHAME
Tachot	...	...		...	Miss GLADYS ERSKINE
Ranofre	...	...		...	Miss KATHLEEN McKAY
Rhodopis	...	...		...	Miss MAX HINTON
Nitetis	...	...		...	Miss PAULA Sr. CLAIR
Kassa	...	...		...	Miss POPPET McNALLY

A.D.

Princess Amāsis ... (Daughter of Pharaoh)... Miss RUTH VINCENT

*Mummy Guards*—Messrs. Skinner, Stedman, Wingfield, Brodie, D'Anville, Marsland.

*Priests*—Messrs. Johnson, Hoscroft, Bennett, Birts.

*Citizens*—Misses Birkbeck, Reeves, Macey, West, Dunbar, Hodges, Morrison, Gardner, Wentworth, Maynard, Moore.

Messrs. Dignes, Brook, Ferguson, Harberd, Wingrove, Swinhoe, Ashley, Walshe, Hopwood.

ACT I. - Courtyard of the Palace of King Amāsis at Memphis.

ACT II. - Another View of the Courtyard of the Palace.

**"AMĀSIS."**

AN EGYPTIAN OPERA IN TWO ACTS.

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# AMĀSIS

AN EGYPTIAN PRINCESS  
A Comic Opera in Two Acts.

WRITTEN BY  
FREDERICK FENN.

COMPOSED BY  
PHILIP MICHAEL FARADAY

## OVERTURE.

Tempo moderato.

PIANO.

*p*

The musical score for the Overture is written for piano in 3/4 time, marked 'Tempo moderato.' and 'PIANO.' The key signature has one flat (B-flat). The score consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system features a more active bass line. The fourth system shows a crescendo in the bass line. The fifth system concludes with a forte (*fz*) dynamic in the bass line, followed by a mezzo-forte (*mf*) section. The score is signed 'con Fed.' at the bottom.

M. 8393.

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*cresc.*

*cresc.*

*accel.*

*a tempo*

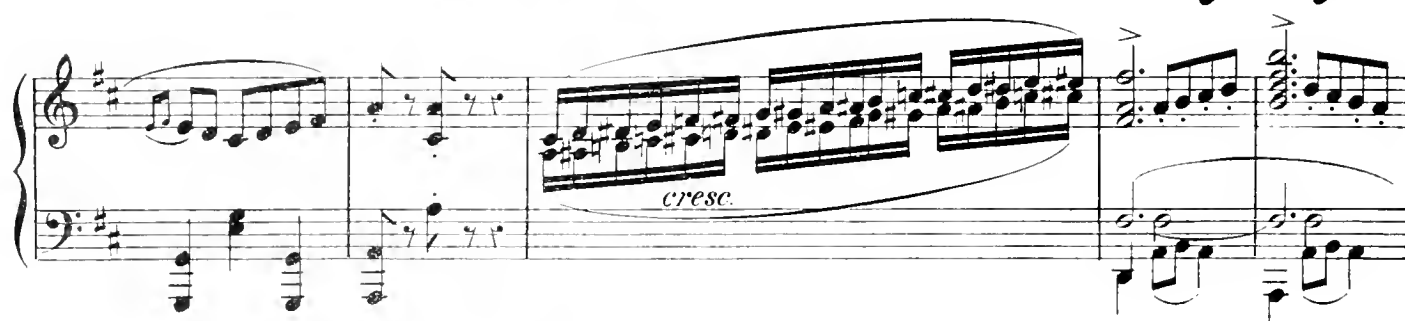




First system of musical notation. The treble clef staff contains a series of chords, with the tempo marking *a tempo* above the first measure. The bass clef staff contains a melodic line. The marking *con Ped.* is written below the bass staff.



Second system of musical notation. The treble clef staff contains a series of chords, with the dynamic marking *p* above the first measure. The bass clef staff contains a melodic line.



Third system of musical notation. The treble clef staff contains a series of chords, with the dynamic marking *cresc.* above the first measure. The bass clef staff contains a melodic line.



Fourth system of musical notation. The treble clef staff contains a series of chords, with the dynamic marking *p* above the first measure. The bass clef staff contains a melodic line.



Fifth system of musical notation. The treble clef staff contains a series of chords, with the dynamic marking *p* above the first measure. The bass clef staff contains a melodic line.



Sixth system of musical notation. The treble clef staff contains a series of chords, with the dynamic marking *p* above the first measure. The bass clef staff contains a melodic line.

The musical score is written for piano and consists of eight systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a treble staff with a whole rest and a bass staff with a melodic line starting on a half note, marked with *gives*. The second system continues the bass line and introduces a treble staff with a melodic line, marked with *cresc.* and *p*. The third system shows further development of the melodic lines, with *cresc.* markings. The fourth system features a treble staff with a melodic line and a bass staff with a melodic line, marked with *cresc.*. The fifth system shows a treble staff with a melodic line and a bass staff with a melodic line, marked with *accel.*. The sixth system features a treble staff with a melodic line and a bass staff with a melodic line, marked with *molto cresc.*. The seventh system shows a treble staff with a melodic line and a bass staff with a melodic line. The eighth system shows a treble staff with a melodic line and a bass staff with a melodic line.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The first measure is marked *dim.* and the last measure is marked *rit.*. The notation includes various chords and melodic lines with slurs.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The first measure is marked *mf a tempo* and the last measure is marked *accel.*. The notation includes various chords and melodic lines with slurs.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The first measure is marked *mf* and the last measure is marked *cresc.*. The notation includes various chords and melodic lines with slurs.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The first measure is marked *mf* and the last measure is marked *cresc.*. The notation includes various chords and melodic lines with slurs.



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The first measure is marked *ff* and the last measure is marked *più mosso.*. The notation includes various chords and melodic lines with slurs.



Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The first measure is marked *accel.* and the last measure is marked *cresc.*. The notation includes various chords and melodic lines with slurs.



Third system of musical notation, measures 13-18. Measures 13-14 are marked *accel.* and measures 15-16 are marked *molto.*. The right hand has a melodic line with many beamed notes, while the left hand provides a steady accompaniment. The system ends with a *mf* marking.





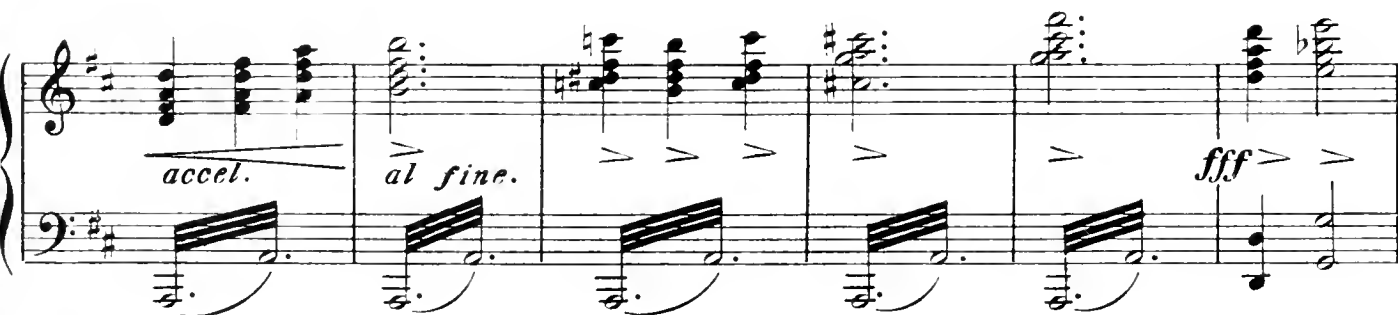
First system of musical notation. The treble clef staff begins with a forte (*ff*) dynamic and a fermata. It contains several measures with complex, rapid sixteenth-note passages, some marked with a '5' (quintuplet). The bass clef staff provides a steady accompaniment of eighth notes.



Second system of musical notation. The treble clef staff continues with complex sixteenth-note passages and chords. The bass clef staff continues with eighth-note accompaniment. There are several measures with rests in the treble staff, indicated by a double bar line and a fermata.



Third system of musical notation. The treble clef staff features complex sixteenth-note passages and chords. The bass clef staff continues with eighth-note accompaniment. There are several measures with rests in the treble staff, indicated by a double bar line and a fermata.



Fourth system of musical notation. The treble clef staff begins with a forte (*ff*) dynamic and a fermata. It contains several measures with complex, rapid sixteenth-note passages, some marked with a '5' (quintuplet). The bass clef staff provides a steady accompaniment of eighth notes.



Fifth system of musical notation. The treble clef staff begins with a forte (*ff*) dynamic and a fermata. It contains several measures with complex, rapid sixteenth-note passages, some marked with a '5' (quintuplet). The bass clef staff provides a steady accompaniment of eighth notes.



# Nº 1.— OPENING CHORUS.

*Allegretto.*

PIANO. *p*

*cresc.*

*f*

(CURTAIN)

The musical score is written for piano in G major (one sharp) and 9/8 time. It consists of five systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#), with a 9/8 time signature. The tempo is marked 'Allegretto.' and the dynamics start with a piano 'p'. The first system shows a treble staff with a whole note chord and a bass staff with a series of eighth notes. The second system continues the bass line and introduces a treble line with eighth notes. The third system features a more active treble line with eighth notes and a bass line with chords. The fourth system shows a treble line with eighth notes and a bass line with chords. The fifth system begins with a treble line with eighth notes and a bass line with chords, and ends with a 'CURTAIN' marking.

*mf*

Ring, oh, ring a wed - ding peal, — Pharaoh's daughter comes to wed. —

*mf*

Ring, oh, ring a wed - ding peal, — Pharaoh's daughter comes to wed. —

*mf*

Ring, oh, ring a wed - ding peal, — Pharaoh's daughter comes to wed. —

*mf*

Ring, oh, ring a wed - ding peal, — Pharaoh's daughter comes to wed. —

Stamp the deed with roy - al seal, — Shower blessings on her head.

Stamp the deed with roy - al seal, — Show - er blessings on her head.

Stamp the deed with roy - al seal, — Show - er blessings on her head.

Stamp the deed with roy - al seal, — Show - er blessings on her head.

## GIRLS.

Pha-raoh's daugh-ter from her bower, In-no-cent as clois-tered

Pha-raoh's daugh-ter from her bower, In-no-cent as clois-tered

nun, Must in one quick fleet-ing hour

nun, Must in one quick fleet-ing hour

Cross the wed-ding Ru-bi-con.

Cross the wed-ding Ru-bi-con, cross the wed-ding Ru-bi-con.

Ring, oh, ring the wed - ding peal, \_\_\_\_\_

Ring, oh, ring the wed - ding peal, \_\_\_\_\_

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of chords, while the bass staff has a simple rhythmic pattern of eighth notes.

Stamp the deed with roy - al seal, \_\_\_\_\_ Ah! \_\_\_\_\_

Stamp the deed with roy - al seal, \_\_\_\_\_ Ah! \_\_\_\_\_

The piano accompaniment continues with chords in the treble and a rhythmic pattern in the bass.

Ah! \_\_\_\_\_

Ah! \_\_\_\_\_

The piano accompaniment continues with chords in the treble and a rhythmic pattern in the bass.

## MALE CHORUS.

Tenor.

Hi - ther comes a Prince of Phi - lae, Brav - est of a king - ly

Bass.

Hi - ther comes a Prince of Phi - lae, Brav - est of a king - ly

The first system of the musical score features a Tenor and Bass vocal line and a piano accompaniment. The Tenor and Bass parts are written in a single staff with a treble and bass clef respectively. The piano accompaniment is written in a grand staff with treble and bass clefs. The music is in 2/4 time and G major. The lyrics are "Hi - ther comes a Prince of Phi - lae, Brav - est of a king - ly".

race, — Not a des - ert foe - man wi - ly

race, — Not a des - ert foe - man wi - ly

The second system of the musical score continues the vocal and piano parts. The lyrics are "race, — Not a des - ert foe - man wi - ly". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Dares to meet him face to face, — Not a des - ert foe - man

Dares to meet him face to face, — Not a des - ert foe - man

The third system of the musical score continues the vocal and piano parts. The lyrics are "Dares to meet him face to face, — Not a des - ert foe - man". The piano accompaniment continues with the same rhythmic pattern.

wi - ly Dares to meet him face to face. Ah! \_\_\_\_\_  
 wi - ly Dares to meet him face to face. Ah! \_\_\_\_\_

Ah! \_\_\_\_\_ Ah! \_\_\_\_\_ Ah! \_\_\_\_\_ not a  
 Ah! \_\_\_\_\_ Bravest of a king - ly race. \_\_\_\_\_ not a

des - ert foe - man wi - ly Dares to meet him face to face. \_\_\_\_\_  
 des - ert foe - man wi - ly Dares to meet him face to face. \_\_\_\_\_

*Tutti.*  
Soprano.

*a tempo*

Ah! \_\_\_\_\_ Ring, oh, ring a wed - ding peal. \_\_\_\_\_

Alto.

Ah! \_\_\_\_\_ Ring, oh, ring a wed - ding peal. \_\_\_\_\_

Tenor.

Ah! \_\_\_\_\_ Ring, oh, ring a wed - ding peal, \_\_\_\_\_

Bass.

Ah! \_\_\_\_\_ Ring, oh, ring a wed - ding peal, \_\_\_\_\_

*rall.*

*a tempo*

Pharaoh's daugh - ter comes to wed. \_\_\_\_\_ Stamp the deed with roy - al

Pharaoh's daugh - ter comes to wed. \_\_\_\_\_ Stamp the deed with roy - al

Pha - raoh's daugh - ter comes to wed. \_\_\_\_\_ Stamp the deed with roy - al

Pha - raoh's daugh - ter comes to wed. \_\_\_\_\_ Stamp the deed with roy - al

seal, Shower bless-ings on her head!

seal, Shower bless-ings on her head!

seal, Show - er bless-ings on her head!

seal, Show - er bless-ings on her head!

*ff* Ring, oh, ring a wed - ding peal Ring, oh, ring a wed - ding

*ff* Ring, oh, ring a wed - ding peal Ring, oh, ring a wed - ding

*ff* Ring Ring, oh, ring, oh ring a wed - ding

*ff* Ring, oh, ring a wed - ding peal Ring, oh, ring a wed - ding



peal, Stamp the deed with roy - al seal, Stamp the

peal, Stamp the deed with roy - al seal, Stamp the

peal, Ring Stamp the

peal, Stamp the deed with roy - al seal Stamp the

*ff*

deed with roy - al seal.

deed with roy - al seal.

deed, the deed with roy - al seal.

deed with roy - al seal.

*pp*

*Ad.* \*

## No. 2.—DUET. "Wont you marry me."

(NATIS and SEBAK.)

Moderato.

VOICE.

PIANO.

1. I start - led in life as a poor lit - tle maid. To  
 2. If you're a Princess all the world comes to woo. To

wait on the love - ly A - ma - sis: But I  
 hang on a word or a smile: Though A -

don't like the work and it isn't well paid, Oh how try - ing a wait - ing maid's  
- ma - sis is pret - ty, well, I'm pret - ty too - It's on - ly a dif - fer - ent

place is! I must think of my - self and not sit on the shelf, I can't  
style. Tho' I've giv - en up hope, I would love to e - lope If e -

be in ser - vice for ev - er; But what can you do if they  
- lope - ments were on - ly in vogue; And I know if some scamp made me

*rit.* don't come to woo When you're shy and are not ve - ry cle - ver? I'm  
with him de - camp. I should fall down and wor - ship the rogue! Long a -  
*colla voce.* *a tempo*

(SEBAK) (NATIS) (SEBAK) (NATIS)

shy! She's shy! Oh! why? Oh! why? Why don't you try to mar-ry me? I  
-go! I know: A-ny Knight-Quite right! Would have flung me on his horse and galloped

(SEBAK) (NATIS) (SEBAK) (NATIS)

real-ly think you might! Oh! why? I'm shy! But try! Not I! I  
o'er the lea! Oh, try! Not I! Oh! why? I'm shy! Oh,

1.

think you're ve-ry ug-ly and most im-po-lite!  
could-nt I per-suade you to e-

2.

-lope with me?

*f* *mf*

D.C.

Dance.

21



## Nº 3.—SOLO. "My name is Ptolemy."

(PTOLEMY.)

Allegretto.

PIANO.

*f*

The piano introduction consists of two staves in 2/4 time. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a dotted quarter note on G4, followed by an eighth rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, 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C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-

might - ty Pharaoh's Court Em - bal - m - er, In - ven - tor of the Mum - my. You  
 whole of his wealth must come to me As the pro - fit on my trad - ing. This  
 bring your en - e - mies to me For the National grand mu - se - um. If  
 in - come tax has nev - er paid - Each pas - sive bad re - sis - ter - Who

pos - si - bly think my trade ab - hor - rent Or fan - cy I charge you  
 quid pro quo for my hon - est toil Each poor de - funct a -  
 you've a friend who's in the way Don't ev - er try to  
 ir - ri - tates our ero - co - diles Each Com - pa - ny di -

high - ly But here, if you please, is my Roy - al War - rant To  
 - gress on, And I make im - mor - tal the mor - tal coil Of  
 harm him. But a hand - some cheque to me you pay. And I  
 - rec - tor - Who chi - vies sa - cred cats with tiles. Each

*pp*

deal with each Cor - pus Vi - le. I've a dif - fer - ent style for the  
 thou - sands ev - ry sea - son. Oh, my bus - i - ness grows in a  
 quiet - ly em - balm him. You real - ly nev - er  
 naugh - ty vi - ci - o - u - s tor. By migh - ty Phar - aoh's

high and low, To the rab - ble I'm Pto - le - my Sons and Co. But the  
 way sur - prising. Tho' I spend not a far - thing on ad - ver - tising. And the  
 need to fret Be - cause you're in old I - saac's debt: You  
 wise de - cree No vi - ci - o - u - s rogue em - balm'd may be. You're

high - toned a - ris - to - cra - cy Deal with Pto - le - my. Lim - i - ted,  
 ver - iest boo - by thus must see That em - balm - ing's a ve - ry soft  
 mere - ly say the chap has died. Then gloat up - on him  
 mere - ly tres - pass - ing on my time If per - chance you've commit - ed



Fils et Cie, Go to a - ny mu - se - um and there you may see 'em They've  
 job for me. The whole of E - gypt saves, you see. For  
 mum - mi - fied. Oh, it swells the pro - fits. fa - mous - lee. Of  
 criminal crime. No an - ar - chist need come to me - To

1st, 2nd & 3rd Verses. Last time.

all of them been em - balmed by me. Fils et Cie.  
 Pto - le - my, Lim - i - ted. Fils et Cie.  
 Pto - le - my, Lim - i - ted. Fils et Cie.  
 Pto - le - my, Lim - i - ted.

8 *f*

8

## Nº 4. SOLO. "I prayed for life."

CHEIRO.

Moderato.

VOICE.

PIANO.

I pray'd for life, a little life, and now— Come

death! There is no life for me. Ah, me! Ah,

me! Be-fore the Gods I bow. Ah, me!

*cresc. molto e agitato.*

Grant me my pray'r for death, a lit-tle death, Go, life! Go,

*dim.**cresc.*

life! For life is love, and love was not for

*ff**rit. e dim.*

me. Ah, me! Ah, me! Blow out unwanted

breath.

Ah, me!

*f a tempo*

Ped.

\*

In two grey

eyes I saw my light and sun. Go, sun! Go, sun!

*rit.*

There is no sun for me Ah, me! Ah, me! The si-lent

*cresc.*

night has won. Ah, me!

*p lento.*

*colla voce.*

*p*

*cresc.*

*cresc. molto e agitato.*

Here, where I look'd on love, I come to lie, Nor grieve, nor

*cresc.*

grieve. Two eyes were dim, two eyes were dim for

*cresc.*

me Ah, me! Ah, me! The Gods are kind to

*cresc.*

me, The Gods are kind, I die.

*rit.*

*pp molto rit.*

*pp*

*poco lento.*

## No. 5. SOLO. "Little Princess, look up!"

(AMASIS.)

Allegretto.

PIANO.

*mf*

The piano introduction is in 2/4 time, marked *mf* and *Allegretto*. It features a melody in the right hand with a long slur over the first six measures, and a bass line in the left hand. The key signature has two sharps (F# and C#).

The first system of the vocal melody and piano accompaniment. The vocal line has two verses: 1. Last night the moon beamed on me and 2. The beautiful sun in the golden. The piano accompaniment continues with chords and a bass line.

1. Last night the moon beamed on me and  
2. The beautiful sun in the golden

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: cried Little Princess, look up! Do you To. The piano accompaniment features a change in time signature to 3/4 in the final measure.

cried Little Princess, look up! Do you To  
east cried Little Princess, look up! To

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: know why I shine with a radiance fine Little Prin. love is be-hold-en my radiance golden Little Prin. The piano accompaniment continues with chords and a bass line.

know why I shine with a radiance fine Little Prin.  
love is be-hold-en my radiance golden Little Prin.

*hr*

-cess— look up! Oh my love is the sun the  
 -cess— look up! On my la - dy the moon is

great Sky King, And we love with a love un - wa - - ver - ing, Sweet  
 mirrored my light, We are King of the day and Queen of the night, Sweet

*rall*

Queen of the earth be hap - py as I Laugh for the  
 Queen of the earth in your mai - den pride Let your lov - er

*rall*

*en - tan - do.* *a tempo*

Prince your sun is nigh! } Laugh — and look up!  
 meet a ra - - diant bride! }

*en - tan - do.* *a tempo*



First system of musical notation. The vocal line (treble clef) begins with a melodic phrase marked "Ah!". The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line in the left hand.



Second system of musical notation. The vocal line continues the melodic phrase. The piano accompaniment maintains the eighth-note pattern, with some chords in the right hand.



Third system of musical notation. The vocal line features a melodic phrase marked "Ah!" followed by a series of notes. The piano accompaniment includes a first ending (1.) and a second ending (2.).



Fourth system of musical notation. The vocal line begins with a melodic phrase marked "Ah!". The piano accompaniment features a section marked "Presto" and "ff" (fortissimo). The system concludes with a double bar line.



# Nº 6. DUET. "Tell me you hate all other men?"

33

(AMASIS and ANHOTEP.)

Allegro.

PIANO.

Piano introduction in C major, 2/4 time. The right hand features a melody of eighth notes with a rising line, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*ff*) dynamic and a crescendo leading to a piano (*pp*) section.

**S. ANHOTEP.**

Tell me you hate all o - ther men, I'll  
I dare not swear up - on my life How

Anhotep's vocal entry is marked with a forte (*ff*) dynamic. The melody is in the right hand, with a piano accompaniment in the left hand. The music is in C major and 2/4 time.

**AMASIS.**

Sup - pose I should dis - cov - er then You'd  
But if I say I'll be your wife, I  
ask no love of you.  
far my love might carry me,

Amasis's vocal entry is marked with a piano (*pp*) dynamic. The melody is in the right hand, with a piano accompaniment in the left hand. The music is in C major and 2/4 time.

not e - nough for two.  
know you'll want to marry me.  
I think there'll be a great up - roar - I  
My life's in per - il if I speak, I

The duet continues with both characters singing. The piano accompaniment provides a steady eighth-note rhythm. The music is in C major and 2/4 time.

But if they shut the great front door, I'll  
Oh, I shall die with - in a week, if  
may be told to pack.  
don't want to a - larm you.

let you in the back, the back, the back, I'll let you in the  
a - ny - thing should harm you. Harm you, If a - ny - thing should  
The back, the back you'll let me in the  
Harm me, Harm me If a - ny - thing should

back  
harm you.  
back  
harm me.

*ff*

D.C.

## ANHOTEK.

One little to - ken you must give, One

*pp*

## AMASIS.

This hour is hea - ven, though we live Un -

kiss - half tears, half laughter!

## ENSEMBLE.

- hap - py ev - er af - ter. One little tok - en you must give - A

kiss, half tears, half laughter; This hour is hea - ven, though we live Un

- hap-py ev-er af-ter, af-ter, af-ter, Un-hap-py ev-er af-ter.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "- hap-py ev-er af-ter, af-ter, af-ter, Un-hap-py ev-er af-ter." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble.

Dance.

*ff*

*p staccato.*

The second system is a piano accompaniment. It begins with the word "Dance." above the treble staff. The music is in grand staff with a key signature of two sharps and common time. The first part is marked *ff* (fortissimo) and features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second part is marked *p staccato.* (piano staccato) and features a more complex, syncopated rhythmic pattern in both staves.

The third system is a piano accompaniment in grand staff with a key signature of two sharps and common time. It continues the rhythmic pattern from the previous system, with eighth notes in the bass and chords in the treble.

*ff*

The fourth system is a piano accompaniment in grand staff with a key signature of two sharps and common time. It continues the rhythmic pattern, marked *ff* (fortissimo). The bass line features a steady eighth-note accompaniment, while the treble line has chords.

*ffz*

The fifth system is a piano accompaniment in grand staff with a key signature of two sharps and common time. It concludes the piece with a final chord, marked *ffz* (fortissimo with accent).

# Nº 7 . SOLO. "It was early in the morning."

37

ANHOTEP.

Moderato.

VOICE.

PIANO.

1. It was ear-ly in the morning as I
2. I opened wide the window, I called
3. So I tied some dum-dum bullets round her

wrote a joy-ous son-net  
pus-sy are you dead  
poor un-hap-py head

Purr, purr, purr,

Pus-sy  
Then I  
Then I

sang be-neath my win-dow and I dropped a brick up-on it,  
stole down in my slip-pers and I sat up-on her head  
packed her in a ham-per with a pound or two of lead

Purr, purr, purr,

And there  
And re-  
In a

came a quick ces - sa - tion of the row. For though  
 - flect - ed on her ve - ry sor - ry state She  
 fish - pond then I put that cat to bed And as

Tab - by's lives are le - gion If you smash the dor - sal re - gion They have  
 should have had nine lives at least But though I cut off one poor beast, I  
 I'm an ear - ly ris - er Why, then no one is the wis - er Ex - cept

1. & 2. *rall.* 3.  
 scarcely time to gasp out one Mia - - ow! pus - sy, and poor pus - sy, well she's  
 couldn't well in - sure the o - ther eight

*colla voce.*

dead!

*p*

# Nº 8. ENTRANCE and CHORUS. "King Pharaoh's Guard."

39

Tempo di Marcia.

PIANO. *ff*

The piano introduction consists of three systems of grand staff notation. The first system features a treble clef with a key signature of two flats and a common time signature. It begins with a forte (ff) dynamic and includes a triplet of eighth notes in the right hand. The second and third systems continue the rhythmic pattern with various chordal textures and melodic lines in both hands.

CHORUS OF GUARDS. BASSES.

We are King Pharaoh's Guard. Cus - to - dians of his Cats; We

dust the Sphinx and Py - - ramids, And brush the Roy - al hats.

The chorus section includes vocal parts for basses and piano accompaniment. The vocal line is written in a single bass clef with lyrics. The piano accompaniment is in grand staff notation, starting with a forte (f) dynamic. The lyrics are: "We are King Pharaoh's Guard. Cus - to - dians of his Cats; We dust the Sphinx and Py - - ramids, And brush the Roy - al hats."

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## TENORS.

We are King Pharaoh's Guard; We guard his king - ly hon - our. If

The tenor vocal line begins with a half note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

he re - quires a Roy - al wife We choose a Pri - ma Don - na.

We choose a Pri - ma Don - na.

The second vocal entry features a similar melodic pattern. The piano accompaniment continues with the same rhythmic structure, providing a harmonic foundation for the vocalists.





We are King Pharaoh's Guard For bet - ter or for worse; We

We are King Pharaoh's Guard For bet - ter or for worse; We

*pp*

fol - low him where - e'er he goes, And keep his pri - vy purse. And

fol - low him where - e'er he goes, And keep his pri - vy purse. And

*ff*

all who do our will of - fend They find their pros - pects

all who do our will of - fend They find their pros - pects

*ff*

marred It's all ve-ry well to be a King But it's

marred It's all ve-ry well to be a King But it's

The first system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment (grand staff). The vocal parts have the lyrics "marred It's all ve-ry well to be a King But it's". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand.

bet-ter to be his Guard.

bet-ter to be his Guard.

The second system of the musical score. It continues with the vocal parts and piano accompaniment. The vocal parts have the lyrics "bet-ter to be his Guard.". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the left hand. The system ends with a double bar line and a key signature change to two flats.

The third system of the musical score. It continues with the vocal parts and piano accompaniment. The piano accompaniment features a complex rhythmic pattern with many beamed notes. The system ends with a double bar line and a key signature change to two flats.

# Nº 9. SONG and CHORUS. "Once Egypt was a dreary land?"

( PHARAOH. )

VOICE.

PIANO.

*Allegretto.*

*fp*

1. Once E - gypt was a drear - y land, ruled  
 2. But the eve - ning of the bat - tle, said my  
 3. So one and all drew me a - side, and  
 4. They found my pre - de - - cess - or in the

by a drear - y King, An op - er - a - tic  
 gal - lent men to me "To - mor - row, oh, our  
 mur - mur'd soft and low, We're go - ing back to  
 count - ing - house a - - lone, And as he would - n't

*fz*

Cap - tain I. who made the wel - kin ring! So to a de - sert  
 Cap - tain, we shall dead as mat - ter be! For the foe - men far out -  
 E - gypt, and we will not strike a blow! It's a ve - ry sim - ple  
 ab - di - cate they knifed him to the bone! And the pop - u - lace cried

reg - ion With a most un - ru - ly le - gion I was  
 weigh us, And most cer - tain - ly will slay us. And  
 thing To re - move the pre - sent King; For,  
 "Ii - va!" When they heard he'd died of fev - er. Then they

sent to quell some A - rats, and their wick - ed necks to  
 what's the good of dead - ness to the likes of such as  
 though he may not ab - di - cate, I think we'd make him  
 said to me, "Oh, Cap - tain, what's the mat - ter with the

wring. 'Twas just a force - ful ar - gu - ment to  
we?' 'Twas such a force - ful ar - gu - ment, I  
go 'Twas such a force - ful ar - gu - ment I  
Throne?' Of course I saw the ar - gu - ment, and

CHORUS MEN.

teach me not to sing! 'Twas just a force - ful  
could - n't but a - gree 'Twas just a force - ful  
mere - ly said What ho 'Twas just a force - ful  
now the Throne's my own Of course he saw the

CHORUS GIRLS. 1st, 2nd, & 3rd Verses.

ar - gu - ment to teach him not to sing!  
ar - gu - ment he could - n't but a - gree.  
ar - gu - ment he mere - ly said "What ho!"  
ar - gu - ment, and now the Throne's his

D.C.

Last Verse.

own!

*f*

8.....

# Nº 10. DOUBLE SEXTET. "Six Poor Ladies."

Tempo di Gavotte.

PIANO.

The piano introduction is written for a grand piano in B-flat major, 2/4 time. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a lively melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the right hand.

This system shows the piano accompaniment for the first vocal entry. The right hand plays a series of chords and short melodic phrases, while the left hand continues with a steady eighth-note accompaniment. The dynamic is marked *p* (piano).

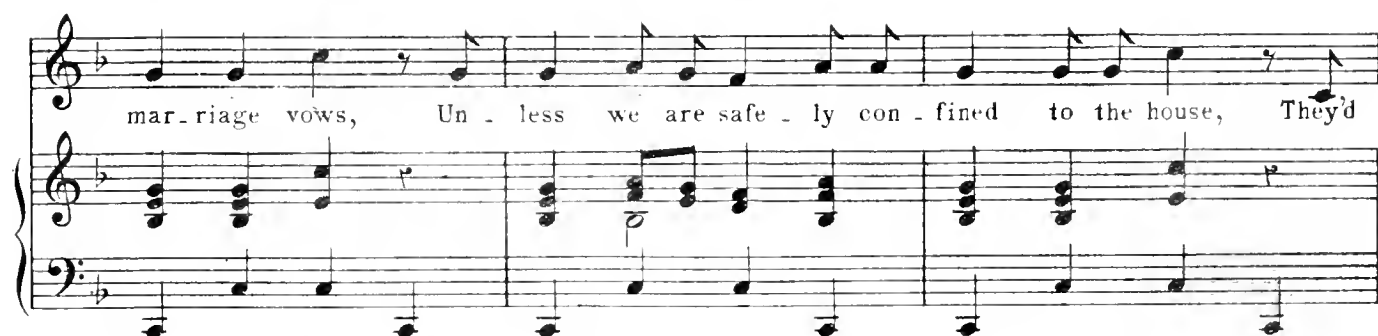
SIX GIRLS.

The first system of the vocal melody is for six girls. The lyrics are: "Six poor la - dies of Mem - phis are we, — Con - demned to this grave in." The piano accompaniment continues with the same eighth-note pattern in the left hand and chordal accompaniment in the right hand.

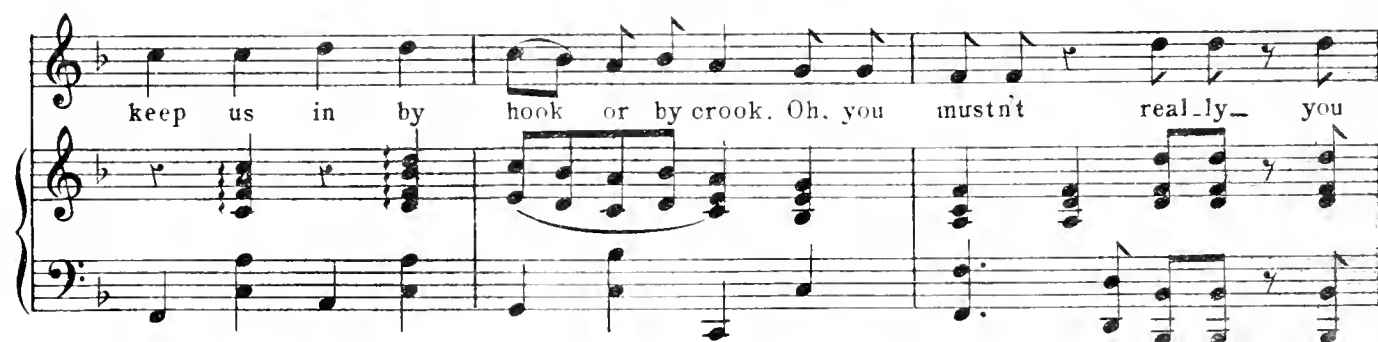
The second system of the vocal melody continues the lyrics: "— dig - ni - ty — By each lord and mas - ter. Fear - ing dis - as - ter De." The piano accompaniment remains consistent, with the right hand providing harmonic support and the left hand maintaining the rhythmic foundation.



ned to hide Our feet like al - a - bas - ter. They're anx - ious a - bout our



mar - riage vows, Un - less we are safe - ly con - fined to the house, They'd



keep us in by hook or by crook. Oh, you mustn't real - ly - you



must - nt look. Our pun - ishment real - ly is too sev - ere. Would



you like *your* too - let to fin - ish here? They'd keep us in by

hook or by crook You must not real-ly\_ You must not look.

## SIX MEN.

Six grave mer - chants of Mem-phs are we, De - ceived by our wives out-

-ra - geous - ly We shut up our spouses Safe in our houses, They

sloped, e\_losed, Our an - ger it rous-es What must this Cro - co - dile



keep - er think. When he sees an arm - y of toes all pink, Im.

- a - gine women who pine for votes Be - ing subjects for smoke - room

an - ec - dotes, One thing now is ex - treme - ly clear, You'll

get in - to trou - ble if you stay here It would serve him right if his

clothes we took, Oh! no you mustn't— You must - n't look.

MEN.  
You

GIRLS.  
see we are in a fu - ri - ous rage— Just be - cause we've got

MEN.  
GIRLS.  
Wives do as bid - den Oh  
out of our cage— Not if they're chidden

MEN.

shame

Ev - 'ry - ras - cal is

GIRLS.

You're to blame if our toes are not hid - den

jeering at you You're not ev - en white like a living sta - tue

Real - ly we don't know

This end of a la - dy should nev - er be seen.

what you mean

## GIRLS.

Don't make our punish - ment too sev - ere. Please let the ep - i - sode

## MEN.

It's a ter - ri - ble thing to o - ver - look But we  
fin - ish here.

don't think an - y - one now will look.

*p* *ff*

*pp* *ff*

# Nº 11. DUET. "Your Majesty!"

53

ANHOTEP and PHARAOH.

Allegro.

VOICE.

PIANO.

*f stacc.*

ANHOTEP

Your Ma - jes - ty! your

*p*

PHARAOH.

Ma - jes - ty! I come to wed your daugh - ter. I'm glad of it; I'm

*staccato.*

ANHOTEP

glad of it, I'm glad some rogue has caught her. My hon - or at her

M.8398.

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## PHARAOH.

feet I cast I'll be her slave for ev - er. I have no doubt she'll

*staccato.*

## ANHOTEP.

Your Ma jes ty!

fet - ter you I have no doubt what - - ev - er. your Ma - jes - ty! no

## PHARAOH.

maid - en e'er was sweet - er. You'll find a wife, you'll find a wife grows

*stacc.*

## ANHOTEP.

bet - ter if you beat her If you but grant this

PHARAOH.

price - less gift, her path shall be all ro - ses. I

ANHOTEP.

Your Ma - jes - ty!

know that's what, I know that's what each im - be - cile sup - poses. your

PHARAOH.

Ma - jes - ty! my love has made me bold! Youth's fol - ly makes, youth's

ANHOTEP.

fol - ly makes me thank the gods I'm old. — And

if it please your Ma - jes - ty I fain would wed in

PHARAOH.

haste. I'd have you know her mo - ther, boy, is for - ty round the

ANHOTEP.

waist. Your Ma - jes - ty! your Ma - - jes - ty! you may re - tain her

PHARAOH.

mo - ther. I on - ly mean, I on - ly mean she'll grow just such an.

*staccato.*



## ANHOTEP.

o - ther Her soul and not her waist I wed and

## PHARAOH.

it shall be my shrine That's all I ask, that's

all I ask the con - tract you shall sign!

N<sup>o</sup> 12. CHORUS of PRIESTS. "Sign the contract."

*Allegretto.*

Soprano. *pp*

Alto. *pp*

Tenor. *pp*

Bass. *pp*

PIANO. *pp*

Sign the con - tract! Seal the com - pact!  
Cut and cap - eryl Wave our dra - pery.

Sign the con - tract! Seal the com - pact!  
Cut and cap - eryl Wave our dra - pery,

Sign the con - tract! Seal the com - pact!  
Cut and cap - eryl Wave our dra - pery,

Sign the con - tract! Seal the com - pact!  
Cut and cap - eryl Wave our dra - pery,

Now the en - traçte 'ere the wed - ding Con - gre - ga - tion takes its sta - tion,  
Light and va - poury: All is flow'r-y. None cen - sor - ious. joy up - roar - ious,

Now the en - traçte 'ere the wed - ding Con - gre - ga - tion takes its sta - tion,  
Light and va - poury: All is flow'r-y. None cen - sor - ious. joy up - roar - ious,

Now the en - traçte 'ere the wed - ding Con - gre - ga - tion takes its sta - tion,  
Light and va - poury: All is flow'r-y. None cen - sor - ious. joy up - roar - ious.

Now the en - traçte 'ere the wed - ding Con - gre - ga - tion takes its sta - tion,  
Light and va - poury: All is flow'r-y. None cen - sor - ious. joy up - roar - ious,

Each re - la - tion    Tear is shed - ding.    Troth now plight - ed,    All ex - ci - ted,  
 Sun shine glor - ious    This her dow - ry.    All is readi - ness,    Soon be headi - ness

Each re - la - tion    Tear is shed - ding.    Troth now plight - ed    All ex - ci - ted,  
 Sun shine glor - ious    This her dow - ry.    All is readi - ness,    Soon be headi - ness

Each re - la - tion    Tear is shed - ding.    Troth now plight - ed    All ex - ci - ted,  
 Sun shine glor - ious    This her dow - ry.    All is readi - ness,    Soon be headi - ness

Each re - la - tion    Tear is shed - ding.    Troth now plight - ed    All ex - ci - ted,  
 Sun shine glor - ious    This her dow - ry.    All is readi - ness,    Soon be headi - ness

Quite de - light - ed,    Ac - qui - es - cing.    Bridegroom fear - less    Bride so peer - less,  
 Some un - steadiness    When all's o - ver.    High hopes veri - fied.    Bridegroom merrified,

Quite de - light - ed,    Ac qui es - cing.    Bridegroom fear - less    Bride so peer - less,  
 Some un - steady - ness    When all's o - ver.    High hopes veri - fied,    Bridegroom merrified,

Quite de - light - ed,    Ac qui es - cing.    Bridegroom fear - less    Bride so peer - less,  
 Some un - steady - ness    When all's o - ver.    High hopes veri - fied,    Bridegroom merrified,

Quite de - light - ed,    Ac qui es - cing.    Bridegroom fear - less    Bride so peer - less,  
 Some un - steady - ness    When all's o - ver.    High hopes veri - fied,    Bridegroom merrified,

1. 2.

Ra - dant, tear - less, Priests are bless - ing! Tra  
Bride half terrified Off to Do - ver.

Ra - dant, tear - less, Priests are bless - ing! Tra  
Bride half terrified Off to Do - ver.

Ra - dant, tear - less, Priests are bless - ing! Tra  
Bride half terrified Off to Do - ver.

Ra - dant, tear - less, Priests are bless - ing! Tra  
Bride half terrified Off to Do - ver.

1. 2.

la la la la la la la la la la la Tra la la la la! Tra la la la la  
la la la la la la la Tra la la la! Tra la la la la  
la la la la la la la Tra la la la! Tra la la la la  
la la la la la la la Tra la la la! Tra la la la la

la! Tra la la la la la! Tra la la la la la la la la

la! Tra la la la la! Tra la la la la la la la

la! Tra la la la la! Tra la la la la la la la

la! Tra la la la la! Tra la la la la la la la

Tra la la la la! Tra la la la la la la la la la la! Tra la la la la la la!

Tra la la la la! Tra la la la la la la la la la la!

Tra la la la la! Tra la la la la la la la la la la!

Tra la la la la! Tra la la la la la la la la la la!

*ff*

# Nº 13. SONG. "I'm adviser to this Royal pair."

SEBAK and CHÓRUS.

Allegro moderato.

VOICE.

PIANO.

The first system of the musical score. The voice part is a single line with a whole rest. The piano accompaniment consists of two staves (treble and bass clef) in 2/4 time, marked *f marc.* The melody is in B-flat major, with a key signature of two flats. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some triplets.

SEBAK.

1. I'm ad - vi - ser to this Roy - - al
2. It's quite a roy - al re - si - dence from
3. My ar - chi - tect has done his best to
4. It's a most suc - cess - ful blend - ing of the

The second system of the musical score. The voice part continues the melody from the first system. The piano accompaniment is marked *p* and continues with the same rhythmic pattern. The lyrics are written below the voice staff.

CHORUS.

SEBAK.

pair, Tra la la la la, Tra la la la la! I'm the  
 ev'ry point of view, Tra la la la la, Tra la la la la! And  
 tin - ker up the Sphinx, Tra la la la la, Tra la la la la! The  
 modern and antique, Tra la la la la, Tra la la la la! The

The third system of the musical score. The voice part continues the chorus melody. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the voice staff.

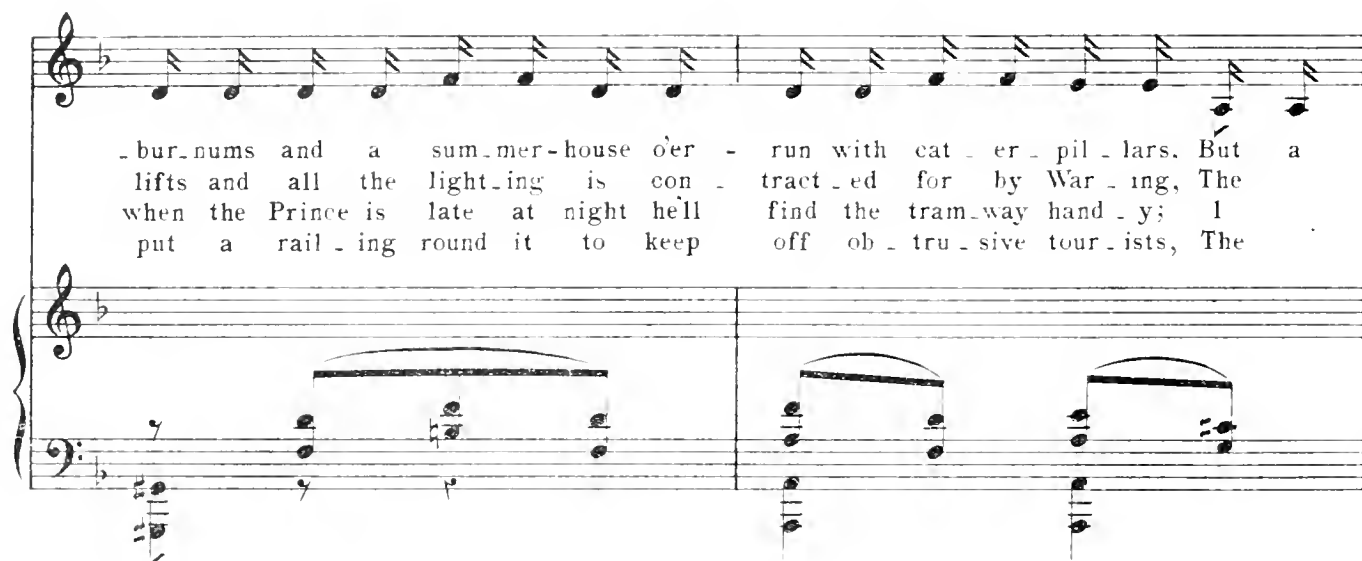
## CHORUS

on - ly fel - low liv - ing they could trust with this af - fair. Tra la  
 when I've re - up - holstered it, 'twill be as good as new. Tra la  
 ser - vants have their quar - ters in the basement with the sinks. Tra la  
 sort of place where lov - ers like to spend a hap - py week, Tra la

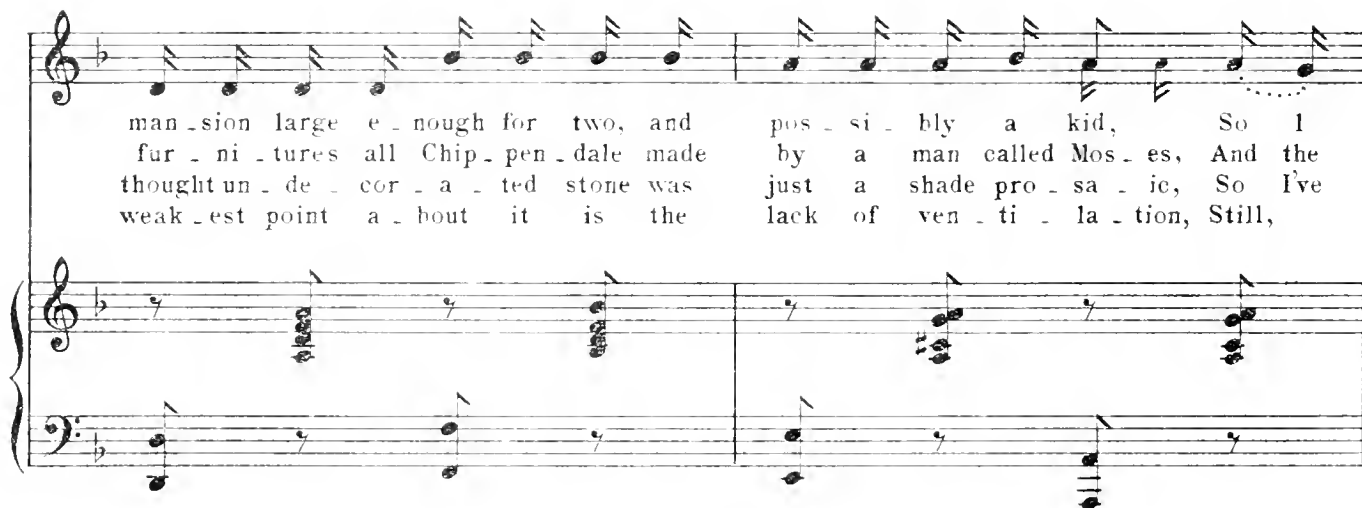
## SEBAK.

la la la, Tra la la la la! They  
 la la la, Tra la la la la! I've en -  
 la la la, Tra la la la la! I  
 la la la, Tra la la la la! And

want - ed an es - tab - lish - ment not like sur - bur - ban vil - las, All la -  
 - gaged a staff of ser - vants and a girl to do the char - ing, While the  
 an - a - lysed the sub - soil to make sure that it was sand - y, While  
 though my in - no - va - tions may of - fend the ul - tra pur - ists, I've



-bur\_nums and a sum-mer-house o'er - run with cat - er - pil - lars. But a  
 lifts and all the light-ing is con - tract-ed for by War-ing, The  
 when the Prince is late at night hell find the tram-way hand - y; I  
 put a rail-ing round it to keep off ob - tru - sive tour - ists, The



man-sion large e-nough for two, and pos - si - bly a kid, So I  
 fur - ni - tures all Chip-pen-dale made by a man called Mos-es, And the  
 thought un-de - cor - a - ted stone was just a shade pro - sa - ic, So I've  
 weak-est point a-bout it is the lack of ven - ti - la - tion, Still,



hired from the a - gents a most room - y py - ra - mid.  
 Art and Craf - ty bed-steads will be far from beds of ro - ses  
 had Sir Will - iam Rich-mond down to dab it with mo - sa - ic.  
 as a mod - ern re - si - dence, it's quite a rev - e - la - tion.



1. 2. &amp; 3.

So he hired from the a-gents a most room-y py-ra-mid.  
 And the Art and Craf-ty bedsteads will be far from beds of ro-ses. D.C.  
 So he had Sir William Richmond down to dab it with mo-sa-ic.

So he hired from the a-gents a most room-y py-ra-mid.  
 And the Art and Craf-ty bedsteads will be far from beds of ro-ses.  
 So he had Sir William Richmond down to dab it with mo-sa-ic.

So he hired from the a-gents a most room-y py-ra-mid.  
 And the Art and Craf-ty bedsteads will be far from beds of ro-ses. D.C.  
 So he had Sir William Richmond down to dab it with mo-sa-ic.

1. 2. & 3.

D.C.

## CHORUS.

4.

Still, as a modern re-sidence, it's quite a rev-e-lation.

Still, as a modern re-sidence, it's quite a rev-e-lation.

Still, as a modern re-sidence, it's quite a rev-e-lation.

Still, as a modern re-sidence, it's quite a rev-e-lation.

4.

*ff*

## Nº 14.- FINALE ACT I.

Allegro moderato.

PIANO.

The first system of music is a piano accompaniment in B-flat major, 2/4 time. It begins with a treble clef and a key signature of two flats. The melody starts with a whole rest, followed by a series of eighth and sixteenth notes in the right hand, and a corresponding bass line in the left hand. The piece concludes with a final chord and a fermata over the last note.

NEBENCHARI (Spoken)

Dogs and scum and roystering vermin, Bow before the Royal ermine

The second system of music is a vocal line for Nebenchari, set to the lyrics "Dogs and scum and roystering vermin, Bow before the Royal ermine". The melody is written in a single staff with a treble clef and a key signature of two flats. The music is characterized by long, sweeping melodic lines that span across the measures.

Because of this distressing rumour— The King is in a vicious humour. His

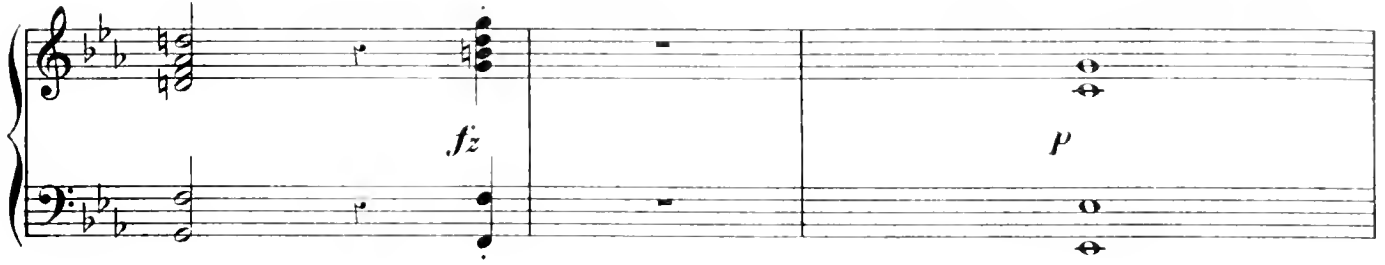
The third system of music continues the vocal line for Nebenchari, with the lyrics "Because of this distressing rumour— The King is in a vicious humour. His". The melody follows a similar pattern of long, sweeping lines, maintaining the dramatic and somewhat somber tone of the piece.

Majesty has left his meal; The royal soup is getting cold; No

The fourth system of music concludes the vocal line for Nebenchari, with the lyrics "Majesty has left his meal; The royal soup is getting cold; No". The melody ends with a final, sharp note, emphasizing the character's frustration.

lightsome corks go pop!

Untouched his chop, And round his plate of gold I saw the chilly



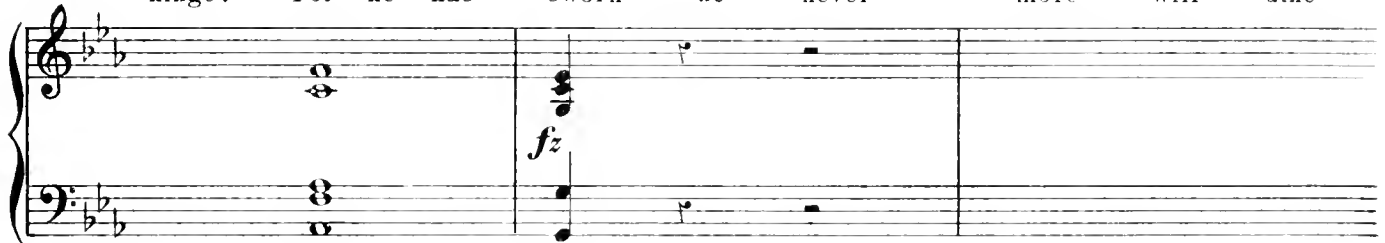
fat congeal.

Cringe!

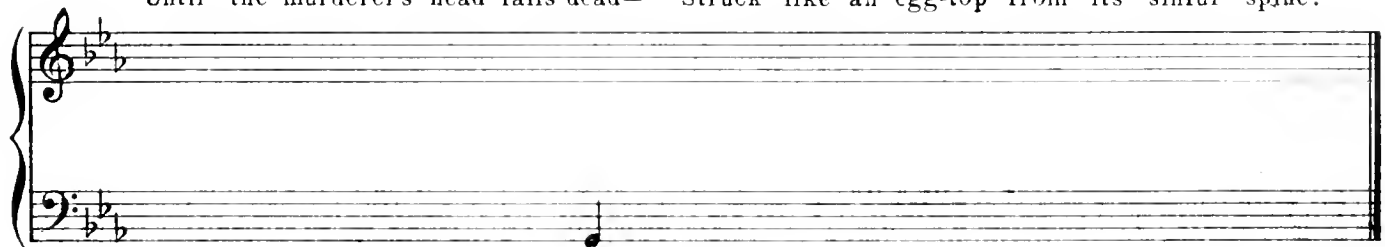
Bend each knee's obsequious



hinge: For he has sworn he never more will dine



Until the murderer's head falls dead— Struck like an egg-top from its sinful spine.



Bass Drum

*Allegro. p*

Soprano.  
Alto.  
Tenor.  
Bass.

Has a-ny-bo-dy seen our cat? Pus-sy, pus-sy, puss,puss, purr! There's a

Has a-ny-bo-dy seen our cat? Pus-sy, pus-sy, puss,puss, purr! There's a

PIANO.

*fz* *p*

Unison.

deep red stain on the back-door mat And a most sus - pi - cious blur! Has

deep red stain on the back-door mat And a most sus - pi - cious blur! Has

a - ny - bo - dy seen our cat? Pus-sy, pus - sy, puss, puss, purr! If

a - ny - bo - dy seen our cat? Pus-sy, pus - sy, puss, puss, purr! If

*p*

a - ny-one's kill'd her it's tit for tat Whether no-ble or low caste cur. Has

a - ny-one's kill'd her it's tit for tat Whether no-ble or low caste cur. Has

a - ny - bo - dy seen our cat? Pus - sy, pus - sy, puss, puss, purr! The

a - ny - bo - dy seen our cat? Pus - sy, pus - sy, puss, puss, purr! The

*rall.*  
on - ly clue is that where she sat We found these fragments of fur!

*rall.*  
on - ly clue is that where she sat We found these fragments of fur!

*p*

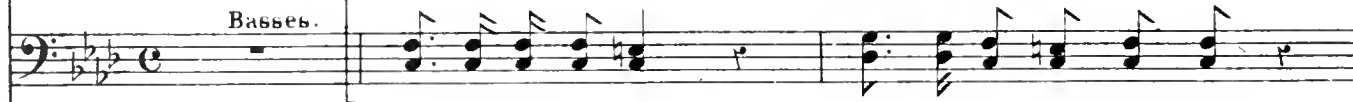
## Adagio.

## CHORUS OF MEN.

Tenors.



Basses.



Sound the funeral drum

Clash the mournful brass-es;

Sound the funeral drum

Clash the mournful brass-es;

## Adagio.



Gong &amp; Timp:

Drum

Cymbals.

## ARCHPRIEST.



Shroud this wanton rev-el-ry, Lads and like-wise lasses.

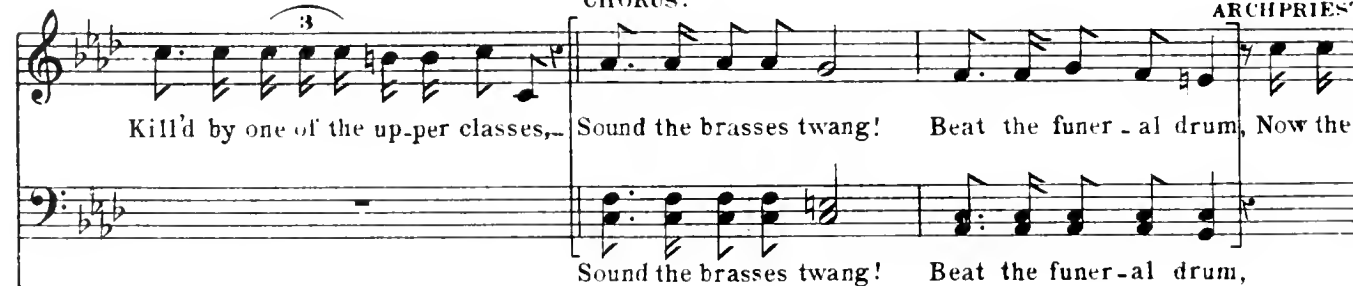
A Roy-al Cat has met her doom,

Shroud this wanton rev-el-ry, Lads and like-wise lasses.



## CHORUS.

## ARCHPRIEST.



Kill'd by one of the up-per classes,

Sound the brasses twang!

Beat the fune-al drum, Now the

Sound the brasses twang!

Beat the fune-al drum,



vil-lain who did it shall sure-ly hang, Or be stood on his head in a butt of mol-lass-es.

Shroud this wanton re-vel-ry, Wave the crinkled crape; Who-ev-er did this de-vil-ry

*p* Ne-ver shall es-cape. CHORUS. Sound the fun-er-al drum- Pre-pare - a roy-al tomb, It

Sound the fun-er-al drum- Pre-pare - a roy-al tomb, It

*p* Time.

is decreed This bloody deed Shall shroud the world in gloom. Take heed, The mourner's weed Assume;

is decreed This bloody deed Shall shroud the world in gloom. Take heed, The mourner's weed Assume;

Till the murderer we unearth We will not suffer love or marriage, Be-trothal, death, nor birth.

Till the murderer we unearth We will not suffer love or marriage, Be-trothal, death, nor birth.

2<sup>nd</sup> PRIEST.

If you this e-dict do dis-par-age, In - dulse in re-vel-ry or mirth - In



kisses, twins Or of her sins; We fore-tell some grave miscarriage, Of the justice of the King,

*Lento.*

CHORUS.

3rd PRIEST.

Much un-call'd for suf-fer-ing. Re-concile your hearts to woe, Dis-perse and

Much un-call'd for suf-fer-ing.

*Lento.* *f*

go Nor smile, and sing We would not have un-call'd for suf-fer-ing. You wretched masses And

You wretched masses And

*p*

no - ble class-es, All who to life would cling, Heed well the e - dict

no - ble class-es, All who to life would cling, Heed well the e - dict

of the King. Sound the cymbals bing! Ev'ry soul shall weep-ing go

of the King. Sound the cymbals bing! Ev'ry soul shall weep-ing go

Till the murderer we know. This, the e - dict of the King! This, the e - dict of the King!

Till the murderer we know. This, the e - dict of the King! This, the e - dict of the King!

(Doppio Movement.)

Recit.

NEBENCHARI.

Allegro.

*accel.*

Has

ALL.

PTOLEMY.

a - ny searcher found a clue?

No!

Pardon me,

I have a

*ff*

NEBENCHARI.

PTOLEMY.

3

few!

You've heard the miscreant con-fess?

No! but on a gentleman's

*p dolce.*

dress

I

saw a stain

suspicious-ly

rud - dy,

And

eke some strands of fur all blood-y—

The fact's sus-pi-cious!

Who is this vicious knave, by thun - der? Ah! I

*ff*

*f*

won - der If it will break a roy - al heart And

*pp*

*ppp*

*a tempo*

*p dolce.*

sore up - set the ap - ple - cart? But see yon youth whose

strong right arm em - bra - ces The willowy waist of the

*3*

most fair Am - a - sis, His ash - en looks por -

*f*

tray Blood spilt And guilt; I deep - ly grieve this is his

wed - ding day! Oh,

AMASIS.

Sop. We deep - ly grieve this is his wed - ding day!

Alto. We deep - ly grieve this is his wed - ding day!

CHORUS. Tencr. We deep - ly grieve this is his wed - ding day!

Bass. We deep - ly grieve this is his wed - ding day!

hold your peace, old man; I beg you, go a - way. I fear, Your Po - ten - cy this

PP

PTOLEMY.

gives the show a - way. To think that he should go and stow a - way Poor Pussy.

rall.

NEBENCHARI *Recit.*

Tell me, now, sir, We con-des-cend to ask you

ci-vil-ly: Have you con-nived at a-ny way pri-vi-ly The

death of a Roy-al mous-er. A - - - las! great priest, 'tis

true she is a gon - - er, Quite thought-less-ly I

dropp'd a brick up - on her; By all the laws of

chance it should have missed her. But she has passed off the

Andante *p* *f*  
 wall — and kiss'd her. CHORUS: He has confess'd he has confess'd Oh.  
*p* *p* *f*  
 He has confess'd he has confess'd Oh.

*cresc.*  
 why? Surely he might have told a little less: A lit - tle less were  
*cresc.*  
 why? Surely he might have told a little less: A lit - tle less were

*p*  
 bet - ter than to die. He has confess'd - Oh. why?  
*p*  
 bet - ter than to die. He has confess'd - Oh. why?  
 Allegro.  
 Temp.  
*pp*

*Recit. ad lib.*

PRIEST

12

*tremolo*

Your sentence—See the vil-lian win - ces.

NEBENCHARI.

3

Death though he were a thousand princes! This is my command.

*ff* *Allegro. ff*

CHORUS.

All who a - gree With me Hold up the dex-ter hand. We all a - gree, Our

We all a - gree, Our

*tremolo.*

hands you see, Death though he were a thou-sand prin - ces!

hands you see, Death though he were a thou-sand prin - ces!



NEBENCHARI

All those who do to mercy feel inclined Stand forth, the others stand behind.

Tempo Allegro.

*cresc.*

CHORUS.

CHEIRO.

Death though he were a thou - sand prin - ces. 'Twas

Death though he were a thou - sand prin - ces.

*ff*

*p*

Tempo di Valse.

giv'n to you a - lone In those dear

eyes to light love's flame, Rash fool to play this thought - less

*pp* CHORUS. CHEIRO.

game, This thought - less game, Your life was not — your own, Be -

*pp* This thought - less game,

*Red.* \*

- cause of your fol - ly She's all me - lan - cho - ly, She must live out her life all a -

*Red.* \* *Red.* \*

CHORUS. CHEIRO. CHORUS. CHEIRO.

- lone. — A - lone! And ev - en your death won't a - tone! A - tone! She must live out her

A - lone! A - tone!

*pp*

*Red.* \*

life all a lone. If I'd had your chances Of winning her glances I

*And.* \*

CHORUS CHEIRO. *rit.* *a tempo.*

would have risk'd nothing, I own— I own. I would have risk'd nothing, I own. 'Tis a

I own.

*rit.* *a tempo.*

CHEIRO.

sor-ry e-clipse With your name on her lips; She must

CHORUS. A sor-ry e-clipse With your name on her

A sor-ry e-clipse With your name on her

*rall. en-tan-do*

live out her life all a - lone; I would have done better. I own.

*lips.*

*lips.*

*rall. en-tan-do.*

*Recit.* PTOLEMY.

Of this terrible sin this has quite con -

*f*

AMASIS.

3

-vinced her, But that won't prevent me dy-ing a spins-ter. Oh! weigh one Cat, though

*accel.*

val-ua-ble and rare A - gainst my life - long a - go - nised des-pair,

You would not have me die a faded spinster?

CHORUS. (Unison.)

*Quicker.*

*p*

Oh, fool to smite A hallowed cat; —

Was it worth while To — die for that? — Oh, fool to weigh Love's

joys so light, You'll die to - day Or — else to - night.

## CHORUS.

He'll die to - day — Or else to - night, He'll die to - day Or else to - night,

He'll die to - day Or else to - night, He'll die to - day Or else to - night,

## AMASIS.

You'll die to - day Or else to - night. —

He'll die to - day — Or else to - night, — He'll die to - day Or else to - night. —

He'll die to - day Or else to - night, He'll die to - day Or else to - night. —

*Recit ad lib.*

PSAMTIK.

**Presto.**

8. —

Mark how the villain win - ces.

NEBENCHARI.

GUARDS.

87

Suitable princes Grow thick as leaves in Vallambrosa. Away with him! We go, sir.

NEBENCHARI.

*ad lib.*

He must be tortured now he's caught; And send to me a full report.

PSAMTIK.

We'll place the dog in a dungeon deep, And

cross-examine him closely, We'll extract from him a whimsical tale If we

stimulate him joyously. We'll note how neath our torture's grim He'll

sup - pli - cate and grovel,

Our re - port will be as a - mus - ing as A

mod - ern sen - sa - tion - al novel.

CHORUS.

We'll place the dog in a dun - geon deep And

We'll place the dog in a dun - geon deep And

cross - ex - a - mine him closely

We'll ex - tract from him a whim - si - cal tale If we

cross - ex - a - mine him closely

We'll ex - tract from him a whim - si - cal tale If we

stim - u - late him jo - co - sely.

We'll note how 'neath our tor - tures grim Hell

stim - u - late him jo - co - sely.

We'll note how 'neath our tor - tures grim Hell



sup - pli - cate and grovel, Our re - port will be as a - mus - ing as A

sup - pli - cate and grovel, Our re - port will be as a - mus - ing as A

AMASIS. (In strict time.)

Be kind, be kind to

mod - ern sen - sa - tion - al no - vel.

mod - ern sen - sa - tion - al no - vel.

him, I know your gen - er -

- os - i - ty, The sit - u - a - tion

is not one to treat with such jo -

-cos - i - ty. My rich - es, jew - els

*Con Fed.*

all are yours, and I your slave most

will - ing, If you will but re -

-frain from this fa - - ce - tious way of killing;

*slower.*

*p*

If in the dim for-got-ten past you ev-er had a mo-ther, Who

*p* *slower.*

*poco accel.*

*a tempo*

heard you lisp your Al-pha-bet and made you kiss each o-ther, By

*poco accel.* *a tempo*

*rallentando.*

*Recit.*

her grey hairs I beg of you to treat him like a brother. I'm ve-ry young, I

*rallentando* *p*

do not know. per-haps you had no mo-ther. These things to me are all a

mys-te-ry; I ne-ver stud-ied Natural His-to-ry, But

## CHORUS OF GUARDS.

I will be your sis-ter if you'll treat him like a bro-ther. This

This

weak-ness we must smo-ther. No, we ne-ver had a mo-ther, And our

weak-ness we must smo-ther. No, we ne-ver had a mo-ther, And our

Pa-ter was a ha-ter of all sen-ti-ment or weep-ing, We'll not

Pa-ter was a ha-ter of all sen-ti-ment or weep-ing, We'll not

tor-ture him un-du-ly, But just test his cour-age tru-ly, And his

tor-ture him un-du-ly, But just test his cour-age tru-ly, And his

tor-ture will be naught you can con-si-der out of keep-ing.

tor-ture will be naught you can con-si-der out of keep-ing.

**Allegro.**  
ANHOTEP.

Sweet-heart, despair not, I am not yet be-head-ed; To-mor-row may-be,

**f Allegro**

*Recit ad lib.*

we shall yet be wed-ded-- But you and Pharaoh Have a care, oh! For tho' I

die beneath assault and bat-ter-y, In halt-ing verse My dy-ing

*f*

curse Shall spiflicate your Sacred Catter-y.

*f* *ff*

8 8

**Allegro agitato.**

I curse their fur; It shall drop off in patch-es; I curse their claws; They'll poison

*fp tremolo.* *fp*

scratches; I curse their tempers, They'll grow like Di-o-genes; I curse their

woeing And their little progenies; I curse their brains, They'll get con

- ges - tion; I curse their food; They'll have in - di - ges - tion. I curse their

*ff*

home life, I curse their morals; Their eyes shall be scratch'd Out in frequent quarrels. I curse each

*mf*

whisker, I curse each tail; They shall sing out of tune, Their voices fail. I curse their

*cres poco a poco*

liv - ing and to hu - mour all these pop - u - lar fal - la - cies It is my

*p*

curse, that each shall die nine deaths from pa - - ra - ly - sis.

## CHORUS.

*ff*

Strike him— Lynch him! Death and fu - ry

*ff*

Strike him— Lynch him! Death and fu - ry

*fff*

Lynch our judge and lynch our ju - ry. Kill him! kill him!

Lynch our judge and lynch our ju - ry. Kill him! kill him!

*Presto.* *Allegro.*  
NEBENCHARI.

This his fin - al hour. Stand back!

*Presto.* *Allegro.* *ff marc.*



Stand back! You guardsmen, take the sinners' corse. You rabble who would intervene, What's

*ff*

sauce for cats I think may well be sauce for him. Per-haps you gather what I

*Allegro con vivo.*

mean. To-night while all of you take forty winks,

*rit.* *p*

Ea-sy in conscience like the white soul'd child, In ways from which im-ag-in-

-a-tion shrinks, We will avenge the Cat he has reviled. And

yet the terrors of the night shall pale Be - fore the pos - si - bi - li -

- ties of day, 'Till, when the sun is heaven high at noon,

*Recit. ad lib.*

Death he will welcome as a Royal boon. For not till the sun has mounted to the crown of heaven's proud

*marcato.*

dome, Shall my mounting wrath be ap-peased and my eag-er heads-man strike

home.

*ff* Strike him! Lynch him!

*ff* Strike him! Lynch him!

Death and fu - - ry, Lynch our judge and lynch our ja - ry.

Death and fu - - ry, Lynch our judge and lynch our ju - ry.

Stone him to death. Put him to death!

Stone him to death. Put him to death

3

Put him to death Strike him! lynch him! Strike him! lynch him!

Put him to death Strike him! lynch him! Strike him! lynch him!

Put him to death to death.

Put him to death to death.

*ff*

End of Act I.

# ACT II.

101

## Nº 15.- OPENING CHORUS. "Arma Virumque Cano."

(NEBENCHARI and PRIESTS)

Lento.

PIANO

(NEBENCHARI) (CHORUS.) (NEBENCHARI)

Ar-ma virum-que ca-no, Quod erat demon-strandum. Ah! ——— Ve-ni, vidi,

(CHORUS.) (NEBENCHARI)

vi-ci, Status quo ante bellum. Ah! ——— Pri-mus in-ter pares,

CHORUS.

Quod erat faci-endum. Sic transit gloria mundi, Re-ducti-o ad ab-surdum. Ah! —

## No 16.- SOLO and CHORUS. "These Cats plague my life."

(NEBENCHARI and CHORUS)

Allegro moderato.

PIANO

The piano introduction consists of two systems of music. The first system is marked *f* and *leggiere*. It features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, while the bass line consists of a steady eighth-note accompaniment. The second system continues the same musical texture.

NEBENCHARI.

The vocal melody for Nebenchari is written on a single staff. It begins with a rest, followed by a series of eighth and sixteenth notes. The lyrics are: 1. These cats plague my life out in - 2. I of - ten think life would be 3. In pub - lic were all Churchand

The piano accompaniment for the vocal melody is written on a grand staff (treble and bass clefs). It features a steady eighth-note accompaniment in the bass and a more complex melody in the treble, including some chords and sixteenth notes. The dynamics *mf* and *p* are indicated.

- fer - nal - ly; I wish they were banished e - ter - nal - ly. Their  
mer - ri - er. Could I on - ly ob - tain a small ter - ri - er; If each  
state - ly. We pa - rade a - round ve - ry se - date - ly: We

cur - sed cat-a-wauling Is simply ap - pall - ing, Di - night - ly and al - so di -  
 day for di - ver - sion Hed kill a fat Per - sian. Id slip out at night-time and  
 keep up a fic - tion Of cat ju - ris - dic - tion As we have impressed on you

- urn - al - ly: But they have to be kept from mau - rau - ders, For  
 bu - ry her. Oh, it adds to the great com - pli - ca - tion Of a  
 late - ly. But still we are fear - ful - ly fox - y, We

such are the High Priest - ly or - ders. Folk should take more pre - cau - tion, When  
 High Priest's mag - ni - fi - cent sta - tion, When his sym - pa - thies lie With poor  
 rule all this coun - try by prox - y: What we do on the sly We can

death is their por - tion, To keep out of the way of their  
 peo - ple who die, Just be - cause we're a cat - rid - den  
 al - ways de - ny If in pub - lic we be quite or - tho -

## CHORUS.

warders. But they have to be kept from mau - raders. For  
na - tion. Oh, it adds to the great com - pli - ca - tion Of a  
dox - y. But still we are fear - ful - ly fox - y. We

But they have to be kept from mau - raders, For  
Oh, it adds to the great com pli - ca - tion Of a  
But still we are fear - ful - ly fox - y. We

such are the High Priest - ly or - ders. Folk should  
High Priest's mag - ni - fi - cent sta - tion When his  
rule all the coun - try by prox - y; What we

such are the High Priest - ly or - ders. Folk should  
High Priest's mag ni - fi - cent sta - tion When his  
rule all the coun - try by prox - y; What we

take more pre - cau - tion, When death is their por - tion To keep  
sym - pa - thies lie With poor peo - ple who die Just be -  
do on the sly We can al - ways de - ny If in

take more pre - cau - tion, When death is their por - tion To keep  
sym - pa - thies lie With poor peo - ple who die Just be -  
do on the sly We can al - ways de - ny If in



out of the way, To keep out of the way, To keep  
 - cause we're a Cat, Just be - cause we're a Cat, Just be -  
 pub - lic we be, If in pub - lic we be, If in

out of the way, To keep out of the way, To keep  
 - cause we're a Cat, Just be - cause we're a Cat, Just be -  
 pub - lic we be, If in pub - lic we be, If in

1st & 2nd. Last time.

out of the way of their warders.  
 - cause we're a Cat - rid - den - na - tion.  
 pub - lic we be or - tho - dox - y.

out of the way of their warders.  
 - cause we're a Cat - rid - den - na - tion.  
 pub - lic we be or - tho - dox - y.

*fz* *fz* *f*

## Dance.

*fz*

## Nº 17- SOLO. "The morning's heartless Sun."

(AMASIS)

Moderato.

PIANO.

*p*

The piano introduction consists of two systems of music. The first system is in 6/8 time, marked 'Moderato.' and 'PIANO.' with a piano (*p*) dynamic. It features a treble and bass staff with a long, sweeping melodic line in the treble and a more rhythmic accompaniment in the bass. The second system continues the melodic line in the treble, which then descends, while the bass provides harmonic support with chords and moving lines.

The first system of the vocal and piano accompaniment is in 6/8 time. The vocal line (S) begins with a whole note, followed by a half note, and then a quarter note. The piano accompaniment (p) consists of chords in the treble and bass staves. The second system continues the vocal line with a half note and a quarter note, followed by a half note and a quarter note. The piano accompaniment continues with chords.

1. The morn - ing's heart - less  
2. The stars which watched us

The third system of the vocal and piano accompaniment continues the vocal line with a half note and a quarter note, followed by a half note and a quarter note. The piano accompaniment continues with chords. The fourth system concludes the piece with a final vocal note and piano accompaniment.

sun - light will gild The roofs of this — proud  
plight our troth, We trust - - ed to — their

ci - ty: Nor heed my heart dis -  
blind - ness: Their steel - y eyes do -

may-ed and chilled: Why wont the sun show pi - ty? The  
- ny us both The milk of hu - man kindness. The

moon to - day will find a - gain The gar - den of this  
day dawns like an op - en ing flow'r: Though my glai dream is

Pal - ace: It may be fool - ish  
shat - tered: I think the world in

1.

to com - plain, Why need she be so

2.

cal - lous? this dark hour Might just pre - tend it

*Lento e dim.*

mat - tered. Ah!

*Lento e dim.*

*Red.* \*

## Nº 18.-SOLO. "The Veriest Gambler I."

(CHEIRO)

Allegretto.

VOICE.

PIANO.

The ver - iest gam - bler I, Of

*mf* *mp*

all who cast the die. The years to - day — I

stake and play To win — my la - dy's eye. The

bold - est lo - ser I, Al - though the end be

nigh. A look she bent In won - der - ment, So let it be - I

die. An ea - sy task have I, Not

*poco accel*

mine to make her sigh, My life would grieve her

Un - de - ceive her, Be - fore I fail - good - bye.

*Red.* \*

# No 19. TRIO. "This outbreak was wholly unlooked for?"

111

(PTOLEMY, SEBAK and ANHOTEP.)

Allegro.

PTOLEMY.

This outbreak was wholly un - look'd for,

SEBAK.

Your breath you most certainly

ANHOTEP.

Your pass - age is al - rea - dy book'd for

waste;

A

Where?

My — judgement you've tried to dis -  
place not at all to your taste.

-quali-fy,  
It is not at all *com-met-funt*;  
He's a dif-fi-cult begger to

Oh, a ve - ry hard row I must hoe.  
mol - li - fy;



## CHORUS.

*Sop.*  
Alto. *f*  
Oh, a ve - ry hard row you must hoe, — A ve - ry hard row you must

*Tenor*  
Bass. *f*  
Oh, a ve - ry hard row you must hoe, — A ve - ry hard row you must

hoe, — He's a dif - fi - cult beg - ger to mol - li - fy oh! A

ve - ry hard row you must hoe.

ve - ry hard row you must hoe.

The musical score is arranged in four systems. Each system contains staves for Soprano, Alto, Tenor, Bass, and Piano. The Soprano and Alto parts are in treble clef, while the Tenor and Bass parts are in bass clef. The Piano accompaniment is in grand staff (treble and bass clef). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte).

We — make it a prac-tice at tri-als  
 To com-  
 A pri-son-ers stur-dy de-  
 demn; oh, we ne ver ac- quit.  
 - ni-als, de- ni-als  
 Are mere-ly a foil to our wit.

*p*

But you'll  
care not a hang for your sen - tence.

I hoped to see signs of re -  
die as a mat - ter of course.

- pen - tence, re - pen - tence.  
I de - fy you to put it in force.

## CHORUS.

He de - fies you to put it in force, ——— He de - fies you to put it in

He de - fies you to put it in force, ——— He de - fies you to put it in

*f*

force, ——— We hoped to see signs of re - pen - tence, re - pen - tence, He de -

force, ——— We hoped to see signs of re - pen - tence, re - pen - tence, He de -

- fies you to put it in force.

- fies you to put it in force.

You'd bet - ter for mer - cy be su - ing This  
 fact to your no - tice I'd bring,  
 A Judge is im - mune from rough  
 hew - ing, rough hew - ing,  
 His di - vin - i - ty's hedged like a King.  
 Yet

Oh! a de - li - cate ques - tion that  
Kings sometimes go to per - di - tion.

It's a lit - tle too late for con -  
rai - ses.

- tri - tion, con - tri - tion.  
You may both of you ted - die to blaz - es.

## CHORUS.

*f*

You may both of you toddle to blaz-es, You may both of you toddle to blazes, It's a

*f*

You may both of you toddle to blaz-es, You may both of you toddle to blazes, It's a

*f*

lit-tle too late for con - trition, contrition, You may both of you toddle to blaz - es.

lit-tle too late for con - trition, contrition, You may both of you toddle to blaz - es.

## Dance.

*fz*

# No. 20. DUET. "Oh, this world has one oasis."

ANHOTEP and AMASIS.

Moderato.

VOICE.

PIANO.

The first system shows the beginning of the piece. The voice part has a whole rest for the first measure. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand, both in 3/4 time. The piano part is marked *mf*.

ANHOTEP.

Oh! this world has one o - a - sis,

Sweet — Am.

The second system continues the vocal melody. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

- a - sis!

And it's by your side that place is

My — Am.

The third system continues the vocal melody. The piano accompaniment features a more active bass line in the final measure.

- a - sis!

Sad and sor-row-ful my case is,

Weep — Am.

The fourth system concludes the vocal melody. The piano accompaniment ends with a sustained chord in the right hand and a moving bass line in the left hand.



*accel.*

- a - sis! And the laughter on your face — is Gone — Am.

*col voce.*

- a - sis. For I've kick'd right o'er the tra - ces, Yes, — Am.

*a tempo*

*rit.*

- a - sis. And the worst of my dis - grace is That it's run my lit - tle

*rit.*

race is, So I sing *cheu fu - gu - ces* — With Am - a - sis!

## AMIASIS.

I would my wea - ry heart would break, Why are sad hearts so much too

*mp*

This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "I would my wea - ry heart would break, Why are sad hearts so much too". The piano part begins with a mezzo-piano (*mp*) dynamic.

strong? If from my arms my love they take, To

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "strong? If from my arms my love they take, To". The piano accompaniment continues with chords and moving lines in both hands.

wish to die can - not be wrong. Dear heart, could we but change our

This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics: "wish to die can - not be wrong. Dear heart, could we but change our". The piano accompaniment features more complex chordal textures.

pla - ces, Would you live on with - out Am - a - sis? Oh,

This system contains the seventh and eighth lines of the musical score. The vocal line concludes with the lyrics: "pla - ces, Would you live on with - out Am - a - sis? Oh,". The piano accompaniment provides harmonic support throughout.

dear - est love, I would that I Were bold to live — as you to

die.

ANHOTEP.

Sweet - heart, look up, and

do not shrink Be - fore these ras - cals un - der - bred,

Yet know the bit - ter cup I drink, Is of the tears I've made you

*rall.*

*rall.*

## AMASIS.

And yet must we, must we of king-ly race Meet

shed! And yet must we, must we of king-ly race Meet

death— or life with smil-ing face No— tear must dim Am— a — sis'

death— or life with smil-ing face No— tear must dim Am— a — sis'

eye— Be hold to live— Be hold to live— as you to die!

eye Be hold to live— Be hold to live— as I— to die!

Reo. 4.

\*

# Nº 21. SOLO. "A lonely little maid."

125

(NATIS.)

Allegretto.

VOICE.

PIANO.

1. I'm a  
2. I'm

lone - ly lit - tle maid, oh, a ve - ry lone - ly maid. Con -  
so a - fraid to ask; oh, it's ter - ri - ble to ask; You

- demned to mar - ry ug - ly Ptol - e - my. But I  
are so ve - ry beau - ti - ful, and I'm so ve - ry plain. I'm not

do not want to wed. I would soon - er far be dead, Oh, he's  
good e - nough for you. But what is a girl to do, I may

not at all the kind of chap for me. Still, I  
nev - er get a - no - ther chance a - gain. I'm not

am a lit - tle shy: oh, yes, ve - ry, ve - ry shy. And the  
good e - nough for you, but I'm much too good for him; The

*Ped.* \* *Ped.* \*

sort of chap that I could love is shy as he could be. Lit - tle  
drift of these re - marks you sure - ly now must see. It's a

maid - ens go out walk - ing, But they may not do the talk - ing, And I  
ve - ry bold sug - ges - tion, But if you would pop the ques - tion, You could

*Red.* \*

know that I am most un - maid - en - ly. Do you  
save me from that wick - ed Ptol - e - my. Or

*rall.*

*a tempo*

know, oh, gal - lant Psam - oh, tru - ly hand - some Psam, You  
if you will not speak, - per - haps you dare not speak, Just

lead a ve - ry i - dle self - ish life. Oh,  
let me hold your hand and hear the worst. You

Psam - tic; gal - lant Psam It's wait - ing here I am, And you  
need - nt say a word, But just show that you have heard, Oh! I

real - ly would be bet - ter if you had a lit - tle wife!  
know its ve - ry sud - den, but I've loved you from the first.

Dance. (After 2<sup>nd</sup> Verse.)

8 *f*

8 *pp*

8 *f*



# Nº 22. QUARTETTE "The Verdict."

129

(PHARAOH, NEBENCHARI, PTOLEMY and SEBAK.)

*Andante Religioso.*

PHARAOH.  Death!

NEBENCHARI.  Death!

PTOLEMY.  Death!

SEBAK.  Death!

PIANO. 

Death is his cer - tain por - tion Mere -

Mere -

Mere -

Mere -

Mere -



Oth - er - wise he'd re - peat the trick With an -

Merely as a pre - cau - tion —

- o - ther cat And a - no - ther brick, He can't be a Mum - my

at a - ny rate We shall just have a grim tête a tête But a

NÉRECHARI.

Mummy he shall ne - ver be made The Roy - al edict must be o - beyed!

Fl.  
 So!  
 S. b.  
 So!  
 P.  
 So!  
 S.  
 So! Ptolemy won't get paid!  
 P.  
*pp*  
 Ptol Pto-le-my don't seem charmed\_\_\_\_  
 Ptol  
 Ptol  
 Ptol  
 Ptol

But

A

But Of course he can't be em - balmed

But

But

PHARAOH.

mode of death that's rather fun - ny Is done with ants and a

NEBENCHARI.

pot of hon - ey We've a text book full of un - speak - a - ble tortures With a

PTOLEMY.

spec - ial chap - ter de - signed for Courtiers I've still one com - fort

sweet, if small All of his wealth to me will fall.

Ph. No. I don't see that at all.

Neb. No.

Pt. Oh!

S. No.

*pp*

How. Much do you think he's got

How.

How.

How.

How.

Let's There's

Let's

Let's

Let's Share it a - mong the lot

PHARAOH.

Not e - nought to dis - pute a - bout Sim - ply let it be

PTOLEMY.

odd man out Sup - pose we have it that odd man wins?

This is — where the — fun be - gins I al - ways use one par -

(Business of tossing coins)

- ti - u - lar coin

*Lento.*

Heads Really that's most a - noyin' Really that's most a -

Heads Really that's most a - noyin' Really that's most a -

Tails

Heads Really that's most a - noyin' Really that's most a -

*pp* *Lento.*

noin'

- noyin'

- noyin'

*p* *cresc.* *fz*

## No 23. SONG. "The inference is obvious."

PHARAOH and CHORUS.

**Moderato.**

VOICE.

PIANO.

*f*

**PHARAOH. S.**

1. That a man should have am - bi - tion will be  
 Mon - arch may not spec - u - late he  
 told that we shall have to spell in  
 found it hard to find a rhyme for

*fz p quicker.*

rea - di - ly ad - mit - ted, And there should be in - tu -  
 must have cer - tain cred - it, And so I formed a  
 man - ner more pho - ne - tic, And if we want to  
 "Are we get - ting Squeam - ish?" It real - ly took an



i - tion as to what he's real - ly fit - ted, I  
 syn - di - cate and lent my name to head it. We  
 do it well we must be en - er - ge - tic. Our  
 aw - ful time and now it has a blem - ish I

felt that I could fit - ly fill a King - ly sit - u - a - tion, While  
 start - ed in a splen - did trade and dumped a bul - ky car - go Of  
 lan - guage now we've got it pat, will have to be re - writ - ten, And  
 don't ex - act - ly know you see, what is in fact a Squeamer, And

An - ho - tep de - sired to kill, so that was his vo - ca - tion. The  
 mould - y cro - co - diles, which made good tinned beef in Chi - ca - go. The  
 K will have to do for Cat be - cause it does for Kit - ten. The  
 hope you'll sym - pa - thise with me, in this pro - found di - lem - ma. The

*rall.*

in - ference is ob - vi - ous you see      It is just as plain as an - y - thing can  
 in - ference is ob - vi - ous you see      It is just as plain as an - y - thing can  
 in - ference is ob - vi - ous you see      It is just as plain as an - y - thing can  
 in - ference is ob - vi - ous you see      It is just as plain as an - y - thing can

*slower.*

be      It's a sovereign to a shil - ling, that a per - son do - ing kill - ing, Will dis -  
 be      For dis - as - ter you are planning if the stuff that you are canning Is some  
 be      If it must be u - ni - ver - sal it is cer - tain ev - 'ry nurse'll, Have to  
 be      Does a squeamer go a squeaming as a dreamer goes a dreaming? Can it

CHORUS.

- cov - er that he can - not do it free.      The in - ference is ob - vi - ous you  
 an - i - mal that laid him down to de - e.      The in - ference is ob - vi - ous you  
 teach it in the ba - bies nur - ser - y.      The in - ference is ob - vi - ous you  
 hop a - bout and bite us like a wasp?      The in - ference is ob - vi - ous you

see It is just as plain as an - y - thing can be. I'm a  
 see It is just as plain as an - y - thing can be. Do not  
 see It is just as plain as an - y - thing can be. What a  
 see It is just as plain as an - y - thing can be. If we

Mon - arch who is will - ing to al - low a bit of kill - ing. But I  
 hes - i - tate a min - ute when you find out what is in it. Eat the  
 chance you will be miss - ing, if you stop to think when kiss - ing. Must I  
 can't ar - range to catch it we shall real - ly have to watch it. So that

1. 2. & 3. S.  
 stip - u - late they mustn't go for me. 2. Though a  
 can and let the rest of it go free. 3. We're  
 do it with a *K* or with a *C*? 4. I  
 if it does pursue us we can

D.C.

4.  
 flee!

*f*

## No 24.—SOLO. "Long, long ago."

(AMASIS.)

VOICE

Moderato.

PIANO

*mf*

Long, long a . go in far off times, A law was made— a

law was made. That a - ny man led forth to die, Should be reprieved if

there passed by A kind - ly maid— a kind - - ly maid.

You'll

find it in yon dus - ty to me, I'm ve - ry sure - I'm

ve - ry sure. The Gods give her this power to save: Her in - no - cence may

rob the grave If she be pure - if she be pure.

*mf* And

*p*

now, I pray, no child - ish sin, My soul doth stain - my

soul doth stain. Let it be mine, this pow'r of grace, That

I may bold - ly meet his face. Nor weep a - gain - nor

weep a-gain! The kind - ly Gods who

plant each spark Of vi - tal flame - of vi - tal flame, Blot

out the ter - ri - ble of - fence Be - - cause of one maid's

in - no - cence, His life I claim - his life I claim.

Ped. \* Ped. \*

## Nº 25. FINALE.

Allegretto.

PIANO.

SOPRANO.  
ALTO.  
TENOR.  
BASS.

Ring, oh ring a wed - ding peal ———

Pharaoh's daugh - ter now is wed ——— Stamp the deed with roy - al

Pharaoh's daugh - ter now is wed ——— Stamp the deed with roy - al



seal Shower blessings on her head!

seal Shower blessings on her head!

seal Shower blessings on her head!

seal Shower blessings on her head!

Ring, oh, ring a wedding peal, Ring, oh, ring A wedding

Ring, oh, ring a wedding peal, Ring, oh, ring A wedding

Ring, oh, ring a wedding peal, Ring, oh, ring, oh ring, A wedding

Ring, oh, ring a wedding peal, Ring, oh, ring, A wedding

peal Stamp the deed with Roy - al seal. Stamp the

peal Stamp the deed with Roy - al seal. Stamp the

peal Stamp the deed with Roy - al seal. Stamp the

peal Stamp the deed with Roy - al seal. Stamp the

deed with Roy - al seal.

deed with Roy - al seal.

deed, the deed with Roy - al seal.

deed with Roy - al seal.

*Tempo di Valse*

*mf cresc*

## AMASIS.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has a rest followed by the lyrics "'Twas giv'n to you a -". The piano accompaniment includes a *rall.* (rallentando) marking and a *a tempo* marking. The key signature has one flat (B-flat).

Second system of the musical score. The vocal line continues with the lyrics "- lone. A gainst harsh death to in - ter -". The piano accompaniment continues with chords and moving lines. The key signature remains one flat.

Third system of the musical score. It is divided into two parts: **CHORUS.** and **SOLO.** The vocal line has the lyrics "- vene, So true and brave a friend you've been A friend you've been Your". The piano accompaniment continues. The key signature remains one flat.

Fourth system of the musical score. The vocal line has the lyrics "life is not your own. There'd be tears in our gladness If you walk.ed". The piano accompaniment continues. The key signature remains one flat.

## CHORUS.

## SOLO.

sad-ness Or lived out your life all a - lone A - lone With our gra - ti - tude let us a -

A - lone

## ANHOTEP.

## CHORUS.

- tone. We'll write up your name On the high scroll of fame. We'll write up his name On the

We'll write up his name On the

## ANASIS.

It shall shine out in glory a - lone

It's you who would honor a Throne.

high scroll of fame. It's you who would honor a Throne.

high scroll of fame.

Allegro.

*ff*

## CHORUS.

*ff* Sign'd the con-tract! Seal'd the com-pact! Now the en-tracte 'ere the wed-ding

*ff* Sign'd the con-tract! Seal'd the com-pact! Now the en-tracte 'ere the wed-ding

*ff* Sign'd the con-tract! Seal'd the com-pact! Now the en-tracte 'ere the wed-ding

*ff* Sign'd the con-tract! Seal'd the com-pact! Now the en-tracte 'ere the wed-ding

Con-gre-ga-tion takes its sta-tion, Each re-la-tion Tear is shed-ding

Con-gre-ga-tion takes its sta-tion, Each re-la-tion Tear is shed-ding

Con-gre-ga-tion takes its sta-tion, Each re-la-tion Tear is shed-ding

Con-gre-ga-tion takes its sta-tion, Each re-la-tion Tear is shed-ding

Troth now plight-ed, All ex-ci-ted, Quite de-light-ed, Ac-qui-es-cing.

Troth now plight-ed, All ex-ci-ted, Quite de-light-ed, Ac-qui-es-cing.

Troth now plight-ed, All ex-ci-ted, Quite de-light-ed, Ac-qui-es-cing.

Troth now plight-ed, All ex-ci-ted, Quite de-light-ed, Ac-qui-es-cing.

Bridegroom fearless Bride so peerless, Ra-diant, tearless, Priests are blessing!

Bridegroom fearless Bride so peerless, Ra-diant, tearless, Priests are blessing!

Bridegroom fearless Bride so peerless, Ra-diant, tearless, Priests are blessing!

Bridegroom fearless Bride so peerless, Ra-diant, tearless, Priests are blessing!

Tra la la la la la la la la la la la la la la! Tra

Tra la la la la la la la la la la la la la! Tra

Tra la la la la la la la la la la la la la! Tra

Tra la la la la la la la la la la la la la! Tra

la la la la la! Tra la la la la la! Tra la la la la la

la la la la la! Tra la la la la la! Tra la la la la

la la la la la! Tra la la la la la! Tra la la la la

la la la la la! Tra la la la la la! Tra la la la la

Tra la la la la! Tra la la la la! Tra la la la la la la la la! \_\_\_\_\_

la la la! Tra la la la! Tra la la la la la la la! \_\_\_\_\_

la la la! Tra la la la! Tra la la la la la la la! \_\_\_\_\_

la la la! Tra la la la! Tra la la la la la la la! \_\_\_\_\_

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